feelings are expressed only in actions, and even here such men blush if others seem to divine their motives. After all, among poets, to whom God generally denies this shame, the more noble are more monosyllabic in the language of emotion, and evince a certain constraint: whereas the real poets of emotion are for the most part shameless in practical life.

106.

A MISTAKE ABOUT A PRIVATION.—He that has not for a long time been completely weaned from an art, and is still always at home in it, has no idea how small a privation it is to live without that art

107.

THREE-QUARTER STRENGTH.—A work that is meant to give an impression of health should be produced with three-quarters, at the most, of the strength of its creator. If he has gone to his farthest limit, the work excites the observer and disconcerts him by its tension. All good things have something lazy about them and lie like cows in the meadow.

108.

REFUSING TO HAVE HUNGER AS A GUEST.-^AS refined fare serves a hungry man as well as and no better than coarser food, the more pretentious artist will not dream of inviting the hungry man to his meal.

109.

LIVING WITHOUT ART AND WINE.—It is with works of art as with wine—it is better if one can do